

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

PHILANTHROPY
November/December 2014

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

The Cleveland Museum of Art is in an excellent position as we end the year 2014. Our new and renovated galleries are spectacular, our public programs continue to thrive and break new ground, and our visitors are finding that the new museum offers a range of experiences from quiet reflection to dance party. The variety of exhibitions on view this fall attests to the broad appeal of art: from Netherlandish miniatures to Jennifer Bartlett's room-sized installations, from Islamic textiles to Surrealist photography, from Jacob Lawrence's series dedicated to the Haitian revolutionary Toussaint L'Ouverture to Frederic Church's American landscape paintings and a celebration of the finest prints we have acquired during the past 25 years. And that's only in this building—the Transformer Station hosts two more shows of contemporary work, one by Julia Wachtel and one by Anicka Yi.

The museum's performing arts season is in full swing and similarly wide ranging, with a sound installation by John Luther Adams in St. John's Church (about a block away from the Transformer Station), and concerts by the Oberlin Contemporary Music Ensemble, Royal Ballet of Cambodia, Calder Quartet, and Tallis Scholars. Cult-hero guitarist Marc Ribot accompanies Charlie Chaplin's silent film *The Kid* and movies include a holiday film series titled *The Persistence of Surrealism*. We also look forward to the Winter Lights Lantern Festival and Holiday Circle-Fest, as well as a wealth of educational programs throughout November and December.

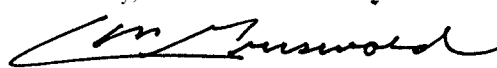
None of this would be possible without the generous contributions of a large number of supporters whose gifts help us enhance and share the museum. November

marks National Philanthropy Month, a time to celebrate individuals and organizations making selfless contributions of time and dollars to nonprofits, including our museum. The November/December issue of this magazine is dedicated to that spirit of philanthropy.

Beginning on page 14 you will read about specific initiatives that philanthropic support has made possible—from the technology provided by Lubrizol that helped make it feasible for us to carry out conservation of our Caravaggio painting in the Julia and Larry Pollock Focus Gallery, to donations from Nancy Wolpe that have furthered the mission of the Print Club of Cleveland, to the major role the citizen-funded Cuyahoga Arts & Culture has come to play in assisting the museum and the arts community in this region. Profiles of individuals show how people choose to express their commitment to the museum through specific financial instruments.

Following those profiles are lists of the many people who have supported and continue to support the museum. You will no doubt find many people whom you know. New this year is a list of benefactors whose cumulative gifts over the years have played a major role in helping the museum to carry out its mission. We are deeply grateful to all of our supporters.

Sincerely,



William M. Griswold
Director

CLEVELAND ART

COVER

Lee Miller (Neck)

(detail) 1930. Man Ray (American, 1890–1976). Gelatin silver print; 8.8 x 6.2 cm. John L. Severance Fund 2007.92. © Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2014

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Questions? Comments?

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ON VIEW

Forbidden Games: Surrealist and Modernist Photography Through January 11, 2015, Smith Exhibition Hall. This exhibition debuts more than 165 recently acquired photographs from the 1920s through the 1940s that demonstrate the Surrealist concept of viewing the world through “the eye in its wild state.”

Supported by a grant from the Robert Mapplethorpe Foundation and developed in part through the generosity of Mark Schwartz and Bettina Katz

The Believable Lie: Heineken, Polke, and Feldmann Through November 30, photography gallery. Works investigate the role of photographic imagery in consumer society, reviving Surrealist aesthetics along the way.

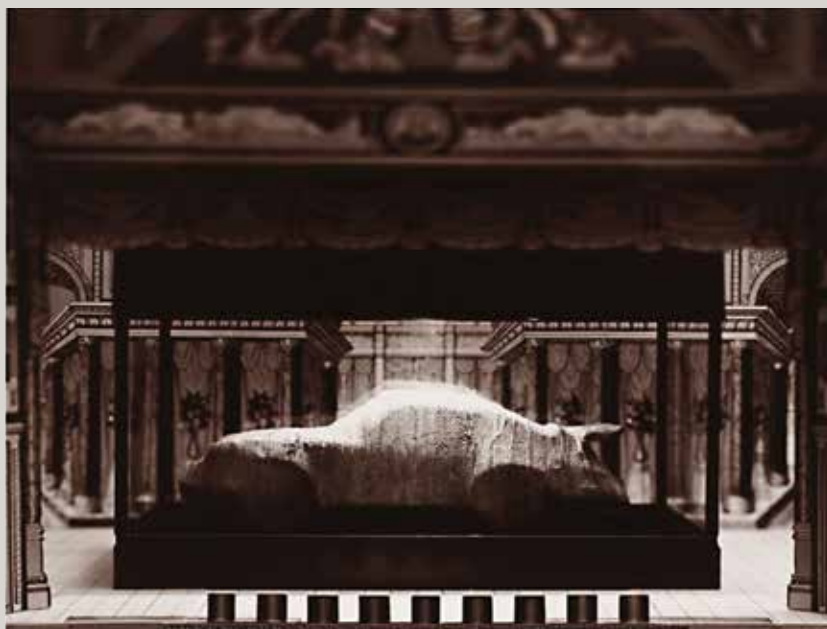
The Netherlandish Miniature, 1260–1550 Through December 7, gallery 115. Works of the later Middle Ages from the CMA collection.

Jacob Lawrence: The Toussaint L'Ouverture Series Through January 4, 2015, prints and drawings gallery. Lawrence's acclaimed monumental series chronicles the slave revolt that emancipated Haiti from European rule, thereby establishing the first black republic in the Western Hemisphere.

Courtesy of the Amistad Research Center, New Orleans, LA



Book of Hours (Use of Utrecht) about 1460–65. Master of Gijsbrecht van Brederode (Netherlandish) and Master of the Boston City of God (Netherlandish). Ink, tempera, and gold on vellum; binding: brown Morocco over original wooden boards; 5.9 x 11.6 cm. Gift of Milton B. Freudenheim in memory of his wife, Elizabeth Ege Freudenheim 1998.124



Mummified Porsche, from the Area of the Tomb of Horemheb, Saqqara, Egypt (R3/=) 1986. Patrick Nagatani (American, b. 1945). Toned gelatin silver print; 15.1 x 20 cm. Gift of George Stephanopoulos 2012.340

Maine Sublime: Frederic Church's "Twilight in the Wilderness" Through January 25, 2015, Pollock Focus Gallery. Church's stunning masterpiece is showcased alongside nearly 25 of his sketches recording Maine's rugged interior, rocky coast, and windswept islands, some on public view for the first time.

The Olana Partnership, Hudson, NY, and New York State Office of Parks, Recreation and Historic Preservation, Albany, organized *Maine Sublime*.

Floral Delight: Textiles from Islamic Lands Through June 28, 2015, Holden Gallery. Botanically inspired luxury textiles from Cleveland's exemplary collection.

Epic Systems: Three Monumental Paintings by Jennifer Bartlett Through February 22, 2015, Smith Gallery. Three monumental paintings span the entirety of the artist's significant career. Due to the large scale of these works, two of the pieces in the exhibition will rotate. *Recitative* is on view through November 4 and *Song* starting on November 22. *Rhapsody* remains on view the entire run of the show.

Constructed Identities December 14, 2014–April 26, 2015, photography gallery. This exhibition examines how photography has been used to construct identities, from the creation of fictional characters and the posings of rock stars to the polishing of politicians' public images.

TRANSFORMER STATION

Julia Wachtel Through January 17, 2015. Rising to prominence in the early 1980s, Julia Wachtel focuses her artistic practice on the visual language of mass culture. The first institutional solo exhibition in 20 years, *Julia Wachtel* features the works for which she became known as well as recent paintings.

Anicka Yi: Death Through January 17, 2015. In 2013 Anicka Yi began a trilogy of exhibitions to explore, as she has written, “the forensics of loss and separation,” creating works inspired by the very human emotions we attach to loving and heartbreak: *Denial*, *Divorce*, and now *Death*.

Forbidden Games

The museum's Raymond collection of Surrealist and modernist photographs is now on view

EXHIBITION

Forbidden Games: Surrealist and Modernist Photographs

Through January 11, 2015

Kelvin and Eleanor Smith Foundation Exhibition Hall

L'*oeil à l'état sauvage* (the eye in its wild state) was a key tenet of surrealism, the literary and artistic movement founded in Paris in 1924. The surrealists believed that seeing in a manner untamed by tradition and unshackled from convention and morality could yield a truer (though not necessarily more factual) picture of the external world and the internal workings of the human mind.

Art collector, dealer, and filmmaker David Raymond spent a decade assembling a group of photographs from the 1920s through the 1940s that exemplified for him that raw, unfettered way of seeing. Acquired by the museum in 2007–08, this important collection of surrealist and modernist photography makes its public debut in *Forbidden Games*. Especially remarkable for its breadth, this set of over 165 rare photographic works demonstrates the widespread, international impact of the surrealist impulse by representing 68 artists from 14 countries in the Americas and across Europe.

The photographic world between the two world wars was fertile, complex, and chaotic. Three movements—surrealism, modernism, and documentary photography—competed for center stage, yet the boundaries between them were porous and blurred, with many photographers employing all of the styles. Raymond found stellar examples of “the wild eye” in work from all three movements.

Chance encounters with the bizarre in everyday life could be captured and preserved through the documentary approach, in which unmanipulated images objectively record the external world. A “wild eye” could discover the surreal during an amble down a Paris street or a glance through a microscope. The Hungarian-born Brassai, a photojournalist championed by the surrealists, produced a survey of the underground subcultures of nocturnal Paris. One of his best known images was taken at a large drag ball held regularly in Paris and attended by people of every class, race, and

Photo Eye (Foto-Auge) 1927, printed 1938–40. Anton Stankowski (German, 1906–1998). Gelatin silver print, montage, from negatives with handwork; 10.9 x 14.5 cm. John L. Severance Fund 2007.122. © Stankowski-Stiftung



Double Portrait with Hat c. 1936–37. Dora Maar (French, 1907–1997). Gelatin silver print, montage, from negatives with handwork; 29.7 x 23.8 cm. Gift of David Raymond 2008.172. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris



Young Couple Wearing a Two-in-One Suit at the Bal de la Montagne Sainte-Geneviève 1931. Brassai (French, 1899–1984). Gelatin silver print, ferrotyped; 29.8 x 22 cm. John L. Severance Fund 2007.40. © The Brassai Estate-RMN



age. There he glimpsed “two young men wrapped in each other’s arms [who] had to demonstrate the perfect union of their souls, their bodies—dressed in a single suit: one was wearing the jacket, with his legs and buttocks naked; the other wore the pants, his torso and feet bare, since he had given his boyfriend the only pair of shoes.” His only aim as a photographer, Brassai said, was “to express reality, for there is nothing more surreal than reality itself.”

Photography’s supposedly unbreakable ties to reality were happily severed by surrealist and modernist photographers. These movements shared a desire to experiment with radical subject matter, viewpoints, processes, and techniques. Among the photographers’ ploys were staging scenes and extensively manipulating images in the camera or in the darkroom. An exquisite example of darkroom manipulation is Dora Maar’s haunting *Double Portrait with Hat* from about 1936–37. The Raymond collection includes 23 of Maar’s photographs, giving Cleveland the largest institutional holdings of her work in this country and the second largest in the world.

From the 1940s until the 2000s, Maar was known primarily as one of Picasso’s lovers and muses. Before she met him, she had been a respected, successful Parisian commercial and fine art photographer. In 1936 she became his paramour and helpmate. She docu-

mented the creation of Picasso’s masterwork *Guernica* and was teaching him a photographic print process when she began work on *Double Portrait*. To make this complex montage, Maar cut out and sandwiched frontal and profile negatives of the same model scavenged from her commercial work—a magazine assignment on spring hats. She painted onto the negative and scraped off patches of its emulsion, suggesting disintegration. Although the face is not hers, it is tempting to see the image as a self-portrait depicting a woman torn between her career and independence and her lover’s demands and potent personality. By 1938, Picasso had convinced her to abandon photography in favor of painting, a medium in which she could never outshine him. When Picasso ended their affair, Maar had a mental breakdown. She never returned to photography.

Instead of taking their own photographs, a number of the artists in *Forbidden Games* cut “readymade” photographs from books and magazines and pasted them onto a backing sheet to create collages. The technique was a favored surrealist gambit because it was ideal for free association: jarring juxtapositions and impossible variations in scale could be achieved without concern for the constraints of the physical world. The Russian avant-garde turned to collage to promote radical cultural, political, and social agendas. In *Film Design* from the mid-1920s, Vasilij Komardenkov has Freud (whose

The Crystal Ball (La Boule de Verre) 1931.

Jacques-Henri Lartigue (French, 1894–1986). Gelatin silver print, toned; 23.7 x 29.9 cm. John L. Severance Fund 2007.149. Photograph by Jacques-Henri Lartigue © Ministère de la Culture-France / AAJHL




The Doll (La Poupée) 1936.

Hans Bellmer (German, 1902–1975). Gelatin silver print; 11.7 x 7.8 cm. John L. Severance Fund 2007.27. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris



theories inadvertently spawned surrealism) inspecting a young woman's breast while she playfully tickles a younger gentleman. The collage, which advertises the Worker's House movie theater, would have been reproduced in print and posted around town. How appropriate to employ collage, a technique brought into fine art in the 1910s, to promote a cinema, since film itself was a relatively new medium. Several photographers in the Raymond collection also experimented with motion pictures. Three screens in the exhibition galleries present rotating selections of their short films.

The Cleveland Museum of Art made a major, transformative acquisition by procuring the Raymond collection, one of the most important holdings of 20th-century surrealist photography that remained in private hands. *Forbidden Games* offers the public its first chance to view these works and vicariously experience an exhilarating, sometimes harrowing period of revolutionary social and cultural change. 

CATALOGUE

Get the beautiful 240-page, 9 x 12-inch catalogue by Tom E. Hinson, Ian Walker, and Liza Kurzner. \$29.95 softcover, \$39.95 hardbound



The Toussaint L'Ouverture Series

Jacob Lawrence's dynamic chronicle of the Haitian revolutionary's exploits

As one of the great American modern artists, Jacob Lawrence (1917–2000) brought to life important historical events and contemporary scenes through a striking style of elemental forms and expressive colors. Among his notable achievements are works in extended series tackling heroic stories and themes. The first of these monumental efforts, *The Life of Toussaint L'Ouverture*, is showcased this fall in our prints and drawings gallery. Consisting of 41 individual tempera-on-paper compositions—for which Lawrence also composed numbered captions—the series chronicles Toussaint's exploits in commanding the slave revolt that led to Haiti's emancipation from European rule in 1804, thereby establishing the first black republic in the Western Hemisphere.

Born in Atlantic City and reared near Philadelphia, the teenaged Lawrence moved to Harlem in 1930, an especially propitious place and time for a budding artist.

There he received the bulk of his training within the African American community of creative figures who manifested the Harlem Renaissance. He studied at the Harlem Art Workshop and Studio, and at the Harlem Community Art Center, further honing his skills as a member of the Federal Art Project, a government-funded program established to employ artists during the dire economic years of the Great Depression. Influenced by a prevailing aesthetic philosophy of the New Negro movement well under way at the time, the young Lawrence developed the belief that art should embody a quest for both self- and communal identity.

While attending lectures and reading books at the 135th Street Harlem branch of the New York Public Library, Lawrence became fascinated with black historical subject matter, which had not been part of his formal educational curriculum. His pursuit of history was both

EXHIBITION
Jacob Lawrence:
The Toussaint
L'Ouverture
Series Through
January 4, 2015,
prints and draw-
ings gallery

No. 23: General L'Ouverture collected forces at Marmelade, and on October the 9th, 1794, left with 5,000 men to capture San Miguel 1938. Tempera on paper; 29.2 x 48.3 cm





No. 6: The birth of Toussaint L'Ouverture, May 20, 1743. Both of Toussaint's parents were slaves 1938. Tempera on paper; 48.3 x 29.2 cm

No. 20: General Toussaint L'Ouverture, Statesman and military genius, esteemed by the Spaniards, feared by the English, dreaded by the French, hated by the planters, and revered by the Blacks 1938. Tempera on paper; 48.3 x 29.2 cm



No. 17: Toussaint captured Marmelade, held by Vernet, a mulatto, 1795 1938. Tempera on paper; 48.3 x 29.2 cm

All images in this article are from the series **The Life of Toussaint L'Ouverture** by Jacob Lawrence (American, 1917–2000) and are reproduced courtesy of the Amistad Research Center, Tulane University, New Orleans, Aaron Douglas Collection.

academic and inspirational; indeed, he was steadfast in believing that the past has considerable relevance for the present. Regarding his motivation for addressing the Haitian Revolution, Lawrence stated in 1940: “I didn’t do it just as an historical thing, but because I believe these things tie up with the Negro today. We don’t have a physical slavery, but an economic slavery. If these people, who were so much worse off than the people today, could conquer their slavery, we certainly can do the same thing.”

Influenced by storytelling techniques derived from film, the Toussaint L'Ouverture series unfolds episodically and kaleidoscopically, presenting scenes at various locations, during various times, and from various points of view. Each scene was carefully orchestrated for content; before picking up his brushes, Lawrence spent several weeks poring over biographies of Toussaint's life, as well as historical and socioeconomic accounts of Haiti. Like a screenwriter, the artist emphasized, condensed, or omitted narrative details in order to underscore his overriding message. For Lawrence, Toussaint's prominent roles in commandeering the Haitian Revolution and drafting the country's new constitution epitomized the ability of an authoritative individual to bring about major social change.

Evident throughout the series is Lawrence's strong acumen in manipulating shapes and colors to communicate with clarity and emotion. Demonstrating his penchant for dynamic yet cohesive patterning, the artist repeated colors and motifs in order to unify the sequence across its individual images. By employing flat shapes bereft of shading and cast shadows, he eliminated extraneous detail and strove for greater legibility. A pronounced sense of graphic design predominates throughout, so when viewed in their totality the 41 images generate a cumulative visual power, an upshot rendered even more forceful by the intimate spaces of our prints and drawings gallery.

Created in 1937–38, when Lawrence was just 20 years old, the Toussaint L'Ouverture series launched the artist's career on a national stage, and its success provided momentum to further elaborate his aesthetic vision. For the next six decades, Lawrence continued to harness the power of abstracted forms to address significant social issues, and a host of gallery and museum exhibitions amplified his fame. At the time of his death at the age of 82, he was among the most distinguished artists in the nation. 🏠

Provenance Research

The Ingalls Library and Museum Archives is a world leader in discovering the ownership histories of works of art



Provenance, the history of the ownership of a work of art, is not only an account of that work's whereabouts from the time of its creation until the present day, it can also assist in establishing authenticity and understanding the history of collecting. In a collecting institution such as the Cleveland Museum of Art, provenance research is essential, and it is critical that the museum both pursues the history of its collections as a core activity and disseminates the research findings. Although provenance research is conducted on works of art that could have followed any chain of ownership in any location during any time period, attention is typically focused on works of art that may have been confiscated or lost during the Nazi era. While the European paintings selected for research do contain provenance gaps during the years 1933–1945, it is important to note that such gaps do not necessarily indicate that a work was involved in the systematic plunder by the Nazis of art and other objects.

In March 2013, the Ingalls Library and Museum Archives launched an exciting pilot project to research the provenances of approximately 60 paintings in the museum's American and European (1500–1800) collections. The project was generously funded by the Sarah S. and Alexander M. Cutler Director's Endowment Fund and the CMA became one of only a handful of U.S. museums to have a full-time provenance researcher.

Since the inception of the project we have systematically reviewed the extant provenance histories for this group of paintings, correcting errors and conducting extensive additional research in order to fill in gaps in their ownership histories. The results of this research will be published on the museum's web site at www.clevelandart.org/research/in-curatorial/provenance-research. Due to the nature of provenance research, the provenances on the web site will reflect the current state of research and will be updated as

additional research is completed and new discoveries are made.

The Ingalls Library and Museum Archives, one of the largest art research libraries in the United States, is ideally positioned to support this research. Its wide-ranging collection, with over 490,000 volumes, includes monographs, current periodicals, and long runs of ceased periodicals, as well as auction and dealers' catalogues, microforms, electronic publications and databases, and clipping files. The archives include the administrative records of museum offices and staff members, as well as manuscript collections that document the interactions of the museum with significant figures, such as dealers and collectors, and other institutions within the art world.

In April 2014 the museum received a \$50,000 matching grant from the National Endowment for the Arts to expand this project to a second year to include an additional 48 works of art, this time from the museum's collection of modern European paintings (1800–1960). Thanks to the grant we have continued to add to the known provenance histories of this group of works. To engage the community with this research, the museum will initiate a wide range of interpretive activities, including: convening a public seminar on provenance research led by well-known provenance experts; creating a mobile tour of the collections based on compelling provenance histories; providing docent training on provenance issues which can be incorporated into gallery tours; presenting a public workshop on resources available here for provenance research; and presenting lectures on provenance research for gradu-

ate students in the CMA/CWRU Joint Program in Art History and Museum Studies.

In addition to taking advantage of the vast resources available at the Ingalls Library and Archives, we consult records and documents at both the National Archives and Records Administration in College Park, Maryland, and the Archives of American Art in Washington, D.C. Archival material at the National Archives is a treasure trove for researching assets looted by the Nazis from victims of the Holocaust. These records are consulted by provenance researchers and by historians, journalists, academic researchers, parties involved in litigation, and others attempting to document Holocaust-era looting. The Archives of American Art, a division of the Smithsonian Institution, maintains the records of numerous American collectors, artists, galleries, and dealers, making it an essential resource for tracing works of art that were owned or sold in the United States.

Our research efforts are aided by the ever-growing collections of archival material that are available in electronic and digital formats and by the generosity of art dealers and galleries who deposit their records in publicly accessible archival repositories and who correspond regarding additional provenance information from their in-house records or their own recollections. Given the rich collections of research materials available at the Ingalls Library and Museum Archives, combined with resources from other institutions, we have been able to amend and piece together the provenances of works in the museum's collection and then make that information available not only to the Cleveland community, but also to researchers and scholars around the world. 🏛️

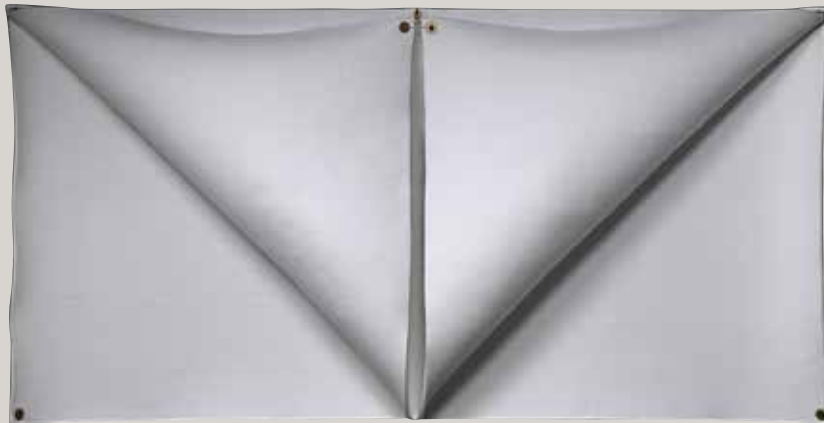


FACING PAGE

View of Florence 1837. Thomas Cole (American, 1801–1848). Oil on canvas; 99.5 x 160.4 cm. Mr. and Mrs. William H. Marlatt Fund 1961.39. This painting was owned in the mid-19th century by Henry James Sr., father of the novelist Henry James who, in his 1913 memoir, recalled seeing the painting in the family's Manhattan home. The painting left the James family's possession around 1855, when they moved to Europe. Its whereabouts are unknown until sometime in the early to mid-20th century, when it turned up in the window of an antique store in New York City and was purchased by an as yet unidentified collector.

LEFT

The authors at work in the museum archives



Untitled 1976. Robert Morris (American, b. 1931). White felt, metal grommets; “back” piece of felt: one of two pieces of felt, one piece of string; 144.8 x 289.6 cm. John L. Severance Fund 2014.11.b

Check out the latest rotation in the contemporary galleries (completed at the end of October) to see this large work acquired this year and displayed for the first time at the museum. Because many contemporary works are large in scale and/or sensitive to light exposure, works in these galleries rotate frequently.

PERSONAL FAVORITE



Eva Meurier in a Green Dress

1891. Maurice Denis (French, 1870–1943). Oil on canvas; 55 x 38 cm. Mr. and Mrs. William H. Marlatt Fund 2002.92. In gallery 223. From his nursing job at the nearby VA hospital, Cole often walks over to visit the galleries.

Christopher Cole, RN

Every time I visit the museum I make a trip to see *Eva Meurier in a Green Dress* by Maurice Denis. I don't like portraiture at all, normally, but this is one of my favorite pieces in the museum. I like the fact that it has been intentionally left unfinished. Up in the right-hand corner you can see the painting that was there before, that he painted over. It just sort of dissolves. In the foreground there are flowers painted, but they are just floating there—no vase. And then he didn't paint all the way to the edges, as if

maybe he painted over the older piece while it was still framed. He signed it, so it looks like he got to a point and just said “I'm done.” I know French artists of the time were influenced by Japanese prints, so maybe he liked the idea of a work being perfect in not being complete. Or, in my mind, there's another possible side story that he just didn't feel like finishing it. Maybe he didn't like his sister-in-law and just put a half-hearted effort into it. Since it's a family member, it really makes me wonder about the back story. She looks kind of plain; he didn't romanticize her, that's for sure.

I bring people here because to me the painting verges on modern. It really is different from everything in the area. You could almost take it and go hang it in the Surrealist area and it would fit right in.

To me the Cleveland Museum of Art is the premier cultural institution in Cleveland and is always the first place I recommend to visitors from out of town. I believe the museum is an amazing resource for all of Cleveland because of the lack of an admission charge. Any person at any time can simply walk through the doors.

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Poseidon and the Sea: Myth, Cult, and Daily Life Tampa Museum of Art, through November 30, then Hood Museum of Art, Hanover, NH, January 17–March 15, 2015, features *Dinos*, Circle of Antimenes Painter (Greek).

William Glackens: Sensuous Modernism Barnes Foundation, Philadelphia, November 8, 2014–February 2, 2015, includes the CMA Glackens painting *The Drive, Central Park*.

Soplo de luz. Diálogos de Octavio Paz con el arte Museo del Palacio de Bellas Artes, Mexico, through November 17, includes two Indian masterworks acquired in 2011, *Female Torso (Tara)* and *Siva and Parvati (Uma-Mahesvara)*.

Gustave Courbet. Les années suisses Musée Rath, Geneva, Switzerland, through January 4, 2015, features Courbet's *Panoramic View of the Alps, Les Dents du Midi*.

Lockwood de Forest, Frederic Church, and the Passion for the Exotic Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, through September 1, 2015, includes the CMA Tiffany & Co. *Tall Clock*.

Paul Strand: Photography and Film Philadelphia Museum of Art, through January 4, 2015; followed by Fotomuseum, Winterthur, Switzerland, March 6–May 17; Fundación MAPFRE, Madrid, June 2–August 30; and the Victoria and Albert Museum, London, April 2–July 31, 2016, includes Paul Strand's *Susan Thompson, Cape Split, Maine*.

Paul Durand-Ruel and Impressionism features the CMA's *The Lock at Pontoise* by Camille Pissarro, Musée du Luxembourg, Paris, through February 8, 2015; National Gallery, London, March 4–May 31; Philadelphia Museum of Art, June 18–September 13.

PHILANTHROPY 2014

Portable Lab Paintings conservator Dean Yoder at work on the Caravaggio. The Lubrizol Foundation grant provided the funds to purchase the ventilation system seen here.



A gift of technology: special conservation equipment arrives thanks to a grant from the Lubrizol Foundation

The purchase of specialized equipment for *Conservation in Focus: Caravaggio's "Crucifixion of Saint Andrew"* was made possible through a grant from the Lubrizol Foundation, the corporate giving arm of the Lubrizol Corporation. A strong supporter of the Cleveland Museum of Art since 1970, Lubrizol, a technology-driven global chemical company, supplies products to customers in the transportation, industrial, and consumer markets.

The company's founders were pioneering in their philanthropy to support many University Circle institutions. "Lubrizol continues to focus on improving the communities in which our employees live and work," says James L. Hambrick, the company's chairman, president, and chief executive officer. "We are a proud partner of the Cleveland Museum of Art and support its ongoing commitment to education and to bringing the pleasure and meaning of art to a broad audience."

Visitors to the museum this past summer witnessed firsthand the conservation of one of the museum's most

important works, with the process moving from behind closed doors into a gallery. The equipment enabled the conservation team to work much as they would in the main laboratory, allowing for much greater precision in analyzing the painting's condition.

"The generous donation allowed us to document the painting for conservation and art history scholars," says Per Knutås, the museum's Eric and Jane Nord Chief Conservator. "Lubrizol understands the crucial component of investigating the materials of works of art through science, which is very similar to what their researchers do with their own products."

The exhibition proved quite popular, drawing more than 30,000 visitors to the gallery over a three-month period. The purchased equipment has subsequently been reinstalled in the painting conservation lab as work continues on the Caravaggio and other paintings in the museum's collection. "We welcome this opportunity to bring the power of science to maintaining one of the world's great masterpieces," Hambrick says. The Lubrizol grant allowed the museum to meet all facets of its focus: community engagement, scholarship, and artistic excellence. 🏠

Club History Nancy Wolpe produced a DVD that recounts the history of the Print Club of Cleveland (available now in the museum store).

Donor reveals boundless passion and philanthropy

For donor and volunteer Nancy Wolpe, the Cleveland Museum of Art is a home away from home. “In fact, when the museum was closed for construction, I almost felt homeless,” she chuckles.

Her relationship with the museum began when she and her family moved from Detroit to Cleveland. At first Nancy was an infrequent visitor, bringing her stepdaughter to studio classes and enjoying casual walks through the galleries. But when her husband passed away just four years after their relocation, she made the decision to make her home in northeast Ohio. Always having had an outlet for volunteerism, Nancy gravitated toward the museum.


Shortly after her husband’s death, Nancy’s neighbor, who was a member of the Print Club of Cleveland, encouraged her to attend a meeting. Nancy recalls thinking: “I don’t know anything about prints!” Fast forward to today and you will find her in the prints and drawings office every Tuesday, a longtime and dedicated Print Club volunteer who in 2012 financed a film documenting its history.



Nancy’s involvement with the Print Club illustrates a central tenet of her character: she pursues her interests with tenacity. “Nancy is a very special and generous person because she gives so freely of her resources, time, and energy,” says Jane Glaubinger, curator of prints. “She is a devoted volunteer for the Print Club of Cleveland and the museum and cares deeply about supporting cultural activities that help maintain the vibrancy and allure of the city.”

To be sure, Nancy has been inspired to support multiple areas of museum activity. Most recently she made gifts in support of the museum’s expanded community engagement efforts as well as to the capital campaign. “I try to keep up with what’s needed, what’s going on, and what’s new. Giving can be contagious. . . . I always encourage others to support the museum and to tell their friends to do the same,” she says. “Every year I try to increase my membership because I know that’s helpful.”

Not leaving any area of giving untouched, Nancy has also made a planned gift to the museum. She explains that after being a member of the museum for several years she learned about different giving vehicles and thought, “I can do that. I can leave the museum something in my will.”

In conversation, Nancy is nonchalant about her philanthropy, but when probed further about the merit of the initiatives and programs she has supported, her infectious enthusiasm emerges. Underlying all of this is a passion for the artwork itself. “What’s my favorite piece? It depends on the day I’m here,” she says. “When I listen to [photography curator] Barbara Tannenbaum, or really any of the curators, give a talk, I become so interested in what’s in that gallery. It is a real pleasure to be part of this great museum, which I love.” 



Cuyahoga Arts & Culture (CAC), the public funder for arts and culture in Cuyahoga County, awards more than \$15 million annually to arts and cultural organizations through grant programs adjudicated by a panel of diverse arts and cultural professionals from outside our region. The museum has consistently performed well during this review process, and it currently receives approximately \$1.5 million in funding annually. Outside of the museum's own endowment funds, CAC funding represents the single largest contribution to the museum's unrestricted operating funds. These dollars are even more important in today's philanthropic landscape as operating support has become less available in recent years.

CAC funds are generated through a dedicated excise tax on cigarettes which was approved by voters in 2006. This unique funding mechanism has allowed CAC to invest more than \$112 million in 259 arts and cultural organizations during its eight years of existence. Since its revenue is from public dollars, CAC strives to

ensure that all of the investments that it makes provide clear benefits to area residents.

"Cuyahoga Arts & Culture is proud to support the Cleveland Museum of Art, not only because the museum's extraordinary collection and exhibitions have been enriching our community for nearly 100 years, but also because it continues to demonstrate its commitment to building a deep and long-lasting relationship with Cleveland-area residents," says Karen Gahl-Mills, executive director of Cuyahoga Arts & Culture. "The museum's dedication to both high-quality community programs and deep-rooted community engagement is exemplary, and we are happy to play a small part in the museum's success."

In partnership with the county's arts and culture community, CAC is planning to seek renewal of this tax levy in late 2015 or early 2016, so that it can continue to fund community-based arts and culture programming at the museum and throughout Cuyahoga County for another ten years. 🏠

JESSE HALL



Jesse Hall Music aficionado

Donor finds harmony in charitable gift annuity

"My love of classical music goes back to my childhood," says donor Jesse Hall, now in his 60s. "In junior high we would occasionally take a field trip to the Cleveland Orchestra; afterwards we would stop by the museum." Today, however, Jesse's visits to the museum are anything but an addendum.

The retired financial analyst reveals that the two cultural institutions have always played an important role in his life, but that it wasn't until he came across classical music reviews by Wilma Salisbury, a reporter for the *Plain Dealer*, that he was enticed to attend a performance. Afterward, Jesse was sold on the quality of the museum's musical programming—so much

so that he decided to make a special gift in support of it.

A precise and thoughtful individual, Jesse cites three specific museum performances that inspired his giving: a jazz orchestra performance in the '70s, a free chamber concert of Tchaikovsky's work in Gartner Auditorium in the mid-1980s, and a 1999 performance by

the Cavani String Quartet that was narrated by Dee Perry. "It was magic," he says of the last.

In addition to larger main stage performances, you will find Jesse at many of the weeknight music performances in the museum's galleries, a free program that features young musicians from the Cleveland Institute of Music and Case Western Reserve University's early and baroque music program. "Every concert I've attended has been magnificent," he shares.

Knowing that the performing arts series and the gallery concerts in particular are sustained largely through individual contributions, Jesse elected to create a charitable gift annuity in support of the program. The arrangement made great sense for Jesse because it helps the museum that he's loved for a lifetime and also provides him a steady stream of income. "I contributed to the performing arts program," he says, "to help ensure that others will have lasting and cherished memories of outstanding musical performances at the museum."

In addition to providing significant support for a particular program area, donors who choose to give through a charitable gift annuity also have the benefit of receiving a fixed monthly or quarterly payment during their lifetimes. To learn more about charitable gift annuities and other planned giving options, please contact Diane Strachan at dstrachan@clevelandart.org or 216-707-2585. 🏠

**Daughter and
Mother** Cathy
and Emma Lincoln

Mother and daughter make giving a family affair

It's somewhat of a rarity to find this mother-daughter duo, Emma and Cathy Lincoln, at their Shaker Heights home. Instead, they are likely getting their passports stamped everywhere from Italy to Japan, often returning to Cleveland long enough to repack their suitcases before they are once again jet-setting.

Yet despite their busy travel schedules, both mother and daughter have found ways to become wholly immersed in the life of the museum. "It's such an integral part of our lives," Cathy muses. "It's like your left arm . . . I couldn't imagine not having it there!"

As an artist specializing in wearable art, Cathy is an active member of the Textile Art Alliance. Emma, now in her 90s, has been a member of the museum for several decades. Both women recently joined the Legacy Society, a recognition group for donors who have made a commitment to the museum in their estate plans. They also extended their support to the museum's building and renovation campaign, coming together to make a significant joint gift.

The Lincolns' motivation for supporting the museum can be traced back to Cathy's childhood when Emma would schedule frequent mother-daughter trips to the museum. In particular Cathy remembers a special museum lecture series organized for the Women's City Club, an organization to which her mother belonged. "We were at the museum every week at least once a week," she shares. "The education staff presented the most wonderful lectures [for the club] on textiles, jewelry—a different subject each week."

In addition to childhood memories, their support of the capital campaign seems to be at least in part inspired by a pride of place they have developed through their travels. "We love the addition and the atrium," Cathy says. "I equate it to the British Museum glass atrium; there's the same stunning sense of space."

Bringing two of their passions together, Cathy and Emma recently traveled with Sinéad Vilbar, curator of Japanese and Korean art, to Japan where they had the opportunity to see the exhibition *Admired from Afar: Masterpieces of Japanese Painting from the Cleveland Museum of Art* at the Tokyo National Museum. "It was



wonderful to see the iris screen, because it was in storage during the renovation," Cathy says. "Seeing it in Japan was like seeing an old friend." While the pair circle the globe, Cathy is quick to point out that Cleveland and the museum are always top of mind. "We travel quite a bit," she says, "and everyone knows and loves the art museum. We always tell them about how fantastic it is. It's such an important part of our city."

Although the Lincolns are passionate, longtime supporters of not only the museum but numerous other organizations, they are unassuming about their philanthropy. Instead, Cathy brings the conversation back to her rather personal experiences with the museum's collection. "When the Asian galleries reopened it was so amazing to see works I hadn't seen in years," she says. "It was very, very special. You want to be a part of something so fabulous. We didn't have to think long about making a gift." ■■■

INDIVIDUAL GIVING

Unrestricted gifts allow the Cleveland Museum of Art the flexibility to deploy funds where they are needed the most. Gifts made to the Annual Fund through Donor Circles, Supporting Circles, and the Annual Appeal are a critical resource for operating support and enable the museum to be responsive to opportunities for growth. Donors who choose to support special project areas also facilitate exploration of the three pillars of the museum's mission: scholarship, artistic excellence, and community engagement. We are proud to recognize the following individual donors who have supported the museum in one or both ways during the last fiscal year, from July 1, 2013 through June 30, 2014. For more information about individual giving, please contact Cindy Kellett, director of individual giving, at ckellett@clevelandart.org or 216-707-2755.

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NOTE

The Cleveland Museum of Art makes every effort to accurately list donor names. Please contact Erin Nord, associate director of advancement communications, at 216-707-6832 or enord@clevelandart.org with corrections to your listing.

PERFORMING ARTS



MORE INFO

Pick up a performance brochure, or visit us online for more in-depth information (including music samples, video, and more) about these and other upcoming performances at clevelandart.org/performingarts.

John Luther Adams: Veils and Vesper Through November 29, St. John's Episcopal Church, Ohio City. These two distinct but related electronic pieces from 2005 are extraordinarily beautiful works meant to be heard successively or concurrently. When the two, as here, are installed together (thus comprising six hours of slowly evolving soundscapes), the listener creates a personal "mix" by moving through the space, basking in the harmonic colors of each individual piece, or taking in the more oceanic whole. Presented in the recently restored St. John's Episcopal Church in collaboration with the Episcopal Diocese of Ohio, Adams's installation is a sounding environment and oasis in the middle of the city, what Kyle Gann in *PostClassic* called "calming, beautiful . . . an invitation to a crepuscular frame of mind."

See clevelandart.org/jla for visiting hours.

Oberlin Contemporary Music Ensemble

Ensemble Saturday, November 1, 2:00, Gartner Auditorium. Expanding a collaborative partnership with our neighbors down the road, CMA welcomes the Oberlin Contemporary Music Ensemble for a series of compelling programs under the baton of Tim Weiss. Oberlin Conservatory, long a wellspring of contemporary classical music and the birthplace of award-winning chamber groups such as Eighth Blackbird and the International Contemporary Ensemble (ICE), is a treasure in the northeast Ohio region—in no small part due to the ambitions and success of Weiss. He is the recipient of the Adventurous Programming Award from the American Symphony Orchestra League, and in his 19 years as music director of the Oberlin Contemporary Music Ensemble has brought the group to a level of artistry and virtuosity in performance that rivals the finest new music groups.

Program: Luke Bedford, *Wonderful No-Headed Nightingale*; Phil Cashian, *Creeping Frogs Flying Bats and Swimming Fish*; Morton Feldman, *Three Clarinets, Cello and Piano*; Sean Shepherd, *These Particular Circumstances, In Seven Uninterrupted Episodes*.

CIM/CWRU Joint Music Program

Wednesdays, November 5 and December 3, 6:00. Now in its fourth season, the popular series of monthly, hour-long concerts in the galleries features young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs. Outstanding conservatory musicians present mixed programs of chamber music amidst the museum's collections for a unique and intimate experience. These concerts are free to all, and programs are announced week of the concert at clevelandart.org.

Oberlin Contemporary Music Ensemble

Ensemble Saturday, December 13, 2:00, Gartner Auditorium. With special guests Jennifer Koh, violin and Darrett Adkins, cello. Program: Richard Wernick, *Concerto for Cello and 10 Players*; Harrison Birtwistle, *Cortege*; Giacinto Scelsi, *Anahit*.

Upcoming Oberlin CME performances: Saturdays at 2:00, March 7, April 11.

Each program \$5, CMA members and students free.



Jennifer Koh Oberlin contemporary



Royal Ballet of Cambodia

Royal Ballet of Cambodia Wednesday, November 5, 7:30, Gartner Auditorium. Renowned for its graceful hand gestures and stunning costumes, the Royal Ballet of Cambodia, foremost exponent of the style also known as Khmer Classical Dance, has been closely associated with the Khmer court for over 1,000 years. Its repertory perpetuates the legends associated with the origins of the Khmer people. An orchestra accompanies the dance, and a female chorus provides a running commentary, highlighting the emotions mimed by the dancers, who were considered the kings' messengers to the gods and to the ancestors. \$69-\$53, CMA members \$62-\$48.

Calder Quartet Wednesday, November 19, 7:30, Transformer Station. Winners of the 2014 Avery Fisher Career Grant, the Calder Quartet is known for the discovery, commissioning, and recording of some of today's best emerging composers. The group's distinctive approach is exemplified by musical curiosity, whether it's Beethoven, Mozart, Haydn, or sold-out rock shows with bands like The National or the Airborne Toxic Event. Known here for their groundbreak-

LIVE MUSIC SOUNDTRACK

Marc Ribot accompanies Charlie Chaplin's "The Kid" Sunday, December 14, 1:30, Gartner Auditorium. The *New York Times* hails guitarist Marc Ribot as "a deceptively articulate artist who uses inarticulateness as an expressive device." On more than 20 albums under his own name over a 30-year career, Ribot has explored everything from the pioneering jazz of Albert Ayler to the Cuban son of Arsenio Rodríguez. He works regularly with producer T Bone Burnett and composer John Zorn, and has recorded with Neko Case, Solomon Burke, John Lurie's Lounge Lizards, Caetano Veloso, Norah Jones, The Black Keys, and many others. For this Family Day program, Ribot performs an original, live soundtrack to the 1921 silent comedy classic, Charlie Chaplin's *The Kid*. \$12, CMA members \$10, students/kids FREE (with accompanying adult ticket).



Calder Quartet

ing collaboration with Iva Bittová and their guest appearance with the Cleveland Orchestra as part of the "California Masterworks" series, the quartet embarks on a residency of regular appearances in the intimacy of the Transformer Station. \$20, CMA members \$18.

Tallis Scholars Thursday, December 11, 7:30, Gartner Auditorium. Director Peter Phillips founded the Tallis Scholars in 1973. Through recordings and concert performances, the ensemble has established itself as the leading exponent of Renaissance sacred music throughout the world. Among many accolades and awards, their recording of Josquin's *Missa De beata virgine* and *Missa Ave maris stella* received a Diapason d'Or de l'Année (2012) and in their 40th anniversary year they were welcomed into the *Gramophone* "Hall of Fame" by public vote. Their Cleveland program features Josquin's *Missa Gaudeamus* and works by Byrd and Turges. \$55-\$42, CMA members \$50-\$38.

Tallis Scholars



RECENT RELEASES

Unless noted, all films are shown in the Morley Lecture Hall and admission to each movie is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

Le Chef Sunday, November 2, 1:30 & 3:15. Directed by Daniel Cohen. With Jean Reno. When a trendy new restaurant owner intends to downgrade his establishment's "3 star" rating and then fire the longtime chef, the cook rallies to preserve his job and his classic cuisine. This delightful French concoction should not be confused with the recent American film *Chef*. "A very funny movie" –*San Francisco Chronicle*. Cleveland theatrical premiere. (France, 2012, subtitles, 84 min.)

Advanced Style Friday, November 7, 7:00; Sunday, November 9, 1:30. Directed by Lina Plioplyte. This new documentary profiles seven unique New Yorkers, aged 62 to 95, whose eclectic, unique sense of style and *joie de vivre* are challenging conventional ideas about beauty, aging, and youth. (USA, 2014, 72 min.)



Expedition to the End of the World
Greenland ho!

Expedition to the End of the World Friday, November 14, 7:00; Sunday, November 16, 1:30. Directed by Daniel Dencik. In this new documentary that doubles as a 21st-century adventure film, a three-mast schooner filled with Danish artists and scientists sets sail for remote northeast Greenland on a quest to answer some existential questions. "Visually ravishing, thought-provoking and benefitting from just enough playfulness to set it apart from the nature-doc herd" –*Hollywood Reporter*. Cleveland premiere. (Denmark, 2013, subtitles, 90 min.)

EXECUTIVE PRODUCER DAVID RAYMOND

David Raymond is more than a prominent photography collector who once owned the work in the *Forbidden Games* show; he has also produced some acclaimed independent films. (Two of them, *Severed Ways: The Norse Discovery of America* and *Mother of George*, have shown at CMA.) Here are three more, all Cleveland theatrical premieres.

DAVID RAYMOND IN PERSON!

Restless City Wednesday, November 5, 7:00. Directed by Andrew Dosunmu. In this vivid portrait of New York's pan-African community, a Senegalese immigrant living on the fringes of NYC looks for work but dreams of making music. David Raymond will answer audience questions after the screening. (USA, 2011, subtitles, 80 min.) Preceded at



Restless City David Raymond in person

7:00 by Raymond's own five-minute short *The Leaf* (USA, 2012).

Graceland Wednesday, November 12, 7:00. Directed by Ron Morales. The driver for a corrupt Filipino congressman must rescue his daughter from kidnappers in this taut, twisty thriller that exposes Manila's child-trafficking underworld. Adults only! (Philippines, 2012, subtitles, 84 min.)

Through a Lens Darkly: Black Photographers and the Emergence of a People

Wednesday, November 19, 7:00. Directed by Thomas Allen Harris. This overview of African American photography (and of how blacks were previously stereotyped and demonized in pictures) was inspired by Deborah Willis's 2002 book *Reflections in Black*. "An inexhaustibly fascinating subject" –*NY Times*. Cleveland premiere. (USA, 2014, 90 min.)

A Master Builder Friday, November 21, 6:30; Sunday, November 23, 1:30. Directed by Jonathan Demme. With Wallace Shawn, Julie Hagerty, and Andre Gregory. In this film version of a Wallace Shawn adaptation of a Henrik Ibsen play (created for the stage by Andre Gregory), a dying, egomaniacal architect tries to make amends for a lifetime spent bullying, manipulating, and misleading those closest to him. "A bold endeavor . . . There is muscle and volume in the performances" –*New Yorker*. Cleveland premiere. (USA, 2013, 130 min.)

Fifi Howls from Happiness Friday, November 28, 7:00; Sunday, November 30, 1:30. Directed by Mitra Farahani. "Persian Picasso" Bahman Mohassess was an openly gay sculptor and painter who fled Iran after the Islamic Revolution. This fascinating new portrait film captures the cranky, combative artist in his Rome apart-

ment sometime before his 2010 death. "Five stars (highest rating) . . . The documentary itself is Mohassess's final canvas" –*Time Out New York*. Cleveland premiere. (USA/Iran, 2013, subtitles, 96 min.)

National Gallery Friday, December 5, 6:30; Sunday, December 7, 1:30. Directed by Frederick Wiseman. The latest institutional portrait by celebrated nonfiction film master Frederick Wiseman is a fascinating behind-the-scenes look at London's National Gallery. Cleveland premiere. (France/USA/UK, 2014, 180 min.) *Special admission \$10; CMA members, seniors, students \$8. No passes or vouchers.*

MARC RIBOT ACCOMPANIES

The Kid Sunday, December 14, 1:30. See page 35 for full information.

A Five Star Life Friday, December 19, 7:00; Sunday, December 21, 1:30. Directed by Maria Sole Tognazzi. With Margherita Buy and Lesley Manville. A single, childless, middle-aged woman who travels the world and lives in perpetual luxury as an undercover hotel critic begins to wonder whether life has anything more to offer her. Cleveland theatrical premiere. (Italy, 2013, subtitles, 85 min.)

THREE REDISCOVERED FRENCH CLASSICS



Level Five Remarkable Marker

Three classic French films by three major directors, two never released theatrically in the U.S.

A Room in Town Wednesday, December 3, 7:00. Directed by Jacques Demy. With Dominique Sanda, Danielle Darrieux, and Michel Piccoli. Never released theatrically in America despite being nominated for nine Césars (French Oscars), this all-singing melodrama is set during a crippling labor strike in 1950s Nantes. New digital restoration! Cleveland theatrical premiere. (France, 1982, subtitles, 90 min.)

Level Five Wednesday, December 10, 7:00; Friday, December 12, 7:00. Directed by Chris Marker. This inquiry into history and memory by the late, great cine-essayist centers on a computer programmer who's researching the Battle of Okinawa for a video



Judex sound remake of silent classic

game. "Passionate and cerebral . . . There is nothing else in theaters now that feels quite as new" –*NY Times* (2014). Cleveland premiere. (France, 1997, subtitles, 106 min.)

Judex Wednesday, December 17, 7:00. Directed by Georges Franju. In this sound remake of Louis Feuillade's 1916 silent serial, the mysterious, black-clad avenger of the film's title targets a banker who has swindled many. New digital restoration! (France, 1963, subtitles, 104 min.)

2014 HOLIDAY FILM FESTIVAL: THE PERSISTENCE OF SURREALISM

Clockwise from right *The Blood of a Poet*, *Daisies*, and *Mulholland Dr.*



December 26–31, 1:30 pm. Essential classics from nine decades of surrealist cinema, for adults only.

The Blood of a Poet Friday, December 26, 1:30. Directed by Jean Cocteau. The inner life of a poet/artist is vividly manifested on screen in Cocteau's dreamy, experimental, visually stunning first film. (France, 1932, subtitles, 55 min.) Preceded at 1:30 by Luis Buñuel and Salvador Dalí's 20-minute *Un Chien Andalou* (France, 1929), the most famous (and shocking) of all surrealist films.

Dreams That Money Can Buy Saturday, December 27, 1:30, Recital Hall. Directed by Hans Richter. This experimental narrative feature about a man who can create and sell dreams incorporates fantastic sequences by a who's who of Surrealist/Dadaist artists: Max Ernst, Fernand Léger, Man Ray, Marcel Duchamp, Alexander Calder, and Richter himself. Music by John Cage, Darius Milhaud, Paul Bowles, et al. (USA, 1947, 99 min.)

Daisies Sunday, December 28, 1:30. Directed by Vera Chytilová. Two bored young women thumb their noses at modern consumer society in this anarchic, visually inventive masterpiece of the Czech New Wave—a Dada movie that leaves viewers gaga. (Czechoslovakia, 1966, subtitles, 76 min.) Preceded at 1:30 by Jan Švankmajer's 16-minute animated short *Food* (Czech Republic, 1992).

Mulholland Dr. Tuesday, December 30, 1:30. Directed by David Lynch. With Naomi Watts and Laura Elena Harring. Voted best film of the 2000s in three separate critics' polls, David Lynch's mysterious, menacing, mesmerizing tale of two young actresses in contemporary Hollywood takes as many twists and turns as the eponymous road. (France/USA, 2001, 147 min.)



Holy Motors Wednesday, December 31, 1:30. Directed by Leos Carax. With Denis Lavant, Edith Scob, and Eva Mendes. This rapturous valentine to the movies tells of a mysterious French businessman in a stretch limo who dons different disguises for a surreal series of theatrical "appointments" around Paris. (France/Germany, 2012, subtitles, 115 min.)



WINTER LIGHTS
LANTERN FESTIVAL AND
HOLIDAY CIRCLEFEST**WINTER LIGHTS LANTERN FESTIVAL**

See lantern displays inside the museum and *Environment of Lights* artist installations on Wade Oval December 7-31. Special lantern activities are part of Holiday CircleFest on Sunday, December 7. See clevelandart.org.

Lantern Making Workshops November 7-23, Fridays 6:00-8:30 and Sundays 2:00-4:30. Lantern workshops inspired by Asian lantern traditions also incorporate contemporary innovations. Choose from a variety of styles made from paper and split reed or red twig dogwood. Attend as many sessions as needed. Most styles take multiple sessions to complete. Individuals \$50; families \$150 up to four people, \$25 each additional person; one lantern per person, \$25 each additional lantern. Children under 15 must register and attend with someone older. To register or for more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Volunteers We need your help during Holiday CircleFest. Call Liz Pim in the volunteer office at 216-707-2593.

HOLIDAY CIRCLEFEST

Sunday, December 7, 1:00-5:30, lantern procession at 5:30. The museum joins two dozen neighboring institutions for Holiday CircleFest, University Circle's annual open house. Lantern displays, workshops, and much more



culminate in procession around Wade Oval, followed by cookies and cocoa in the atrium from 6:00 to 6:30. See clevelandart.org for updated listings. For questions, call 216-707-2483 or email commartsinfo@clevelandart.org.

Night Scenes 1:00-3:00 Create scenes that celebrate winter in the city.

Life Stories 1:00-3:00 In the spirit of Jacob Lawrence, who depicted events from the life of Toussaint L'Ouverture in his first monumental painting series, share a moment from your life.

Art Cart 1:00-3:00 *Sources of Light*

Wanna Be in Pictures? 1:00-3:00 Picture yourself in CMA works of art using distance learning technology.

Guided Tours 1:00, 2:00, 3:00

Jazz in the Atrium

1:30 *Hawken Jazz Band*

2:30 *Townsmen Orchestra*

3:30 *Progeny*

Guided Tour 2:00 *Forbidden Games*. Limit 30; free exhibition ticket required.

Lantern-making Workshop 2:00-4:30 Make a simple lantern to carry in the procession.

Food and Shopping Throughout the afternoon

Lantern Procession 5:30 Led by giant puppets and *Environment of Lights* dancers

Cookies and Cocoa 6:00-6:30 Atrium

JENNIE JONES
BOOK SIGNING

Saturday, December 6 and Sunday, December 7, 3:30-5:00. Between summer 2012 and winter 2014, legendary Cleveland photographer Jennie Jones and her assistant Stuart Pearl sought to capture every aspect of the life of the CMA as the building project came to completion. This book is the fruit of that effort, rounded out with the best recent images by museum staff and freelance photographers, to create a rich visual portrait of the Cleveland Museum of Art. **Meet Jennie in person** at a members-only book signing during Members Appreciation Weekend, December 6 and 7.



MIX: FIRST FRIDAY EVENING OF EVERY MONTH

MIX: Couture Friday, November 7, 5:00-9:00. Experience a runway show featuring Surrealist-inspired designs as you meet your friends, grab a drink, and dive into the wild world of the subconscious. In celebration of the exhibition *Forbidden Games*, finalists from CMA's Made Surreal fashion design competition will present their inner-mind-revealing couture for the MIX crowd and a special panel of judges.

MIX: Swing Friday, December 5, 5:00-9:00. Celebrate the season with Big Band music and rhythm-inspired art. Reservations strongly recommended. \$8 advance, \$10 day of event, members free.



IN THE GALLERIES

Guided Tours NEW TIME! 1:00 daily, plus Saturdays and Sundays at 2:00, and Tuesday mornings at 11:00. Join a CMA-trained volunteer docent and explore the permanent collections and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Meet at atrium desk. Free.

Forbidden Games Guided Tours 2:00 daily in November and December, plus Tuesdays at 11:00 (1:00 on November 2 only). Meet at info desk. Limit 30; free tour ticket required.

Art in the Afternoon Second Wednesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

Art Bites Get some food for thought with Art Bites! These bite-size talks are unique explorations of the galleries inspired by your favorite books, television shows, and more, all in 30 minutes or less. Meet at atrium desk.

There and Back Again Thursday, November 20, 12:30; Friday, November 21, 6:00. Venture out of your hobbit-hole for an adventure through the collections. Visit dragons as fearsome as Smaug and marvel at treasures worthy of the King under the Mountain!

Earth Kings and Fire Lords Thursday, December 18, 12:30; Friday, December 19, 6:00. The cartoon *Avatar: The Last Airbender* drew heavily on the history and culture of China, Japan, and India. Check out real-world equivalents in this tour of the galleries.

SPECIAL REPEAT! Inside the Believable Lie Wednesday, November 19, 6:00. Join guest curator Lisa Kurzner in a look at the exhibition *The Believable Lie: Heineken, Polke, and Feldmann*. Free; meet at atrium desk.

The Inside Scoop: Twilight in the Wilderness Wednesday, December 10, 6:00. Frederic Church's *Twilight in the Wilderness* is one of the museum's most beloved paintings. Mark Cole, curator of American painting and sculpture, discusses how this esteemed work came to Cleveland and its history as a part of the collection.

LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

Author Talk: Francine Prose Sunday, November 2, 2:00, Gartner Auditorium. Explore relationships between art and literature with author Francine Prose, who discusses the photographer Brassai's influence on her latest novel, *Lovers at the Chameleon Club, Paris 1932* (available in the museum store). Brassai's photographs of Parisian nightlife, featured in the exhibition *Forbidden Games*, inspired Prose to explore the city's jazz clubs and subcultures to create the story of athlete and scandalous cross-dressing lesbian Lou Villars. The author of 20 works of fiction, Prose won the Dayton Literary Peace Prize and was a finalist for the National Book Award. Free; reservations recommended. A book signing will follow the talk.

Ian Walker: From Cleveland to Cleveland via Paris Saturday, November 8, 11:00. British photohistorian Ian Walker recounts how the very first exhibition devoted to Surrealist photography was staged in Cleveland in 1979. The subject now returns here in *Forbidden Games*. Walker, a contributor to the show's catalogue, addresses the range of ways in which the Surrealists photographed the paramount surrealist city, Paris, from the center to the periphery, and the different methods through which those images were exhibited and published.

Frederic Church's Paintings of Maine Saturday, November 22, 2:00, Gartner Auditorium. American art expert John Wilmerding looks at the large body of work Frederic Edwin Church produced over multiple visits to Maine between 1850 and 1880, during which time Church's art gradually shifted from a national vision of landscape to a more personal and private expression. Central to this story is his magisterial painting *Twilight in the Wilderness* in the Cleveland Museum of Art. Wilmerding, Sarofim Professor of American Art (Emeritus) at Princeton University, is a trustee of the Guggenheim Museum, the Crystal Bridges Museum of American Art, and the Wyeth Foundation for American Art, and was reappointed by President Obama to the Committee for the Preservation of the White House. He also held posts at the Metropolitan Museum of Art and the National Gallery of Art in Washington, D.C. Free; reservations recommended.

Jacob Lawrence's Toussaint L'Ouverture Series Friday, December 12, 7:00. Patricia Hills, professor emerita of American art and African American art at Boston University, discusses the art of Jacob Lawrence in conjunction with the exhibition *Jacob Lawrence: Toussaint L'Ouverture*. Hills is the author of *Painting Harlem Modern: The Art of Jacob Lawrence* (2010). Free.

The Life of Toussaint L'Ouverture No. 3: Spain and France fought for Haiti constantly, 1665-1691 1938. Jacob Lawrence (American, 1917-2000). Tempera on paper; 129.2 x 48.3 cm. Courtesy Amistad Research Center, Tulane University, New Orleans, Aaron Douglas Collection



JOIN IN

Winter Break Fun @ Gallery One On-going throughout December (museum closed December 25 and January 1). Trade in those winter blues for play as we experience Gallery One. Join in our games, explore the art in new ways, and make your mark on the museum through participatory projects. Check www.clevelandart.org for a full listing. Activities include museum madlibs, secret decoder games, exploration kits, and the chance to share your ideas about our art.

Art Cart Select Sundays, 1:00–3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected, genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Oodles and Oodles of Lines and Shapes Sunday, November 9, 1:00–3:00. Explore how, throughout time, artists around the world have made objects relying on three fundamental visual elements: line, shape, and form.



Make & Take Craft with Style

Sources of Light Sunday, December 7, 1:00–3:00. Observe how artists and cultures around the globe have found beautiful ways to illuminate our world.

Repeat, Repeat, Pattern, Pattern Sunday, December 14, 1:00–3:00. Discover how repetition—of line, shape, color, or motif—enhances our pleasure in objects and adds to their beauty in striking ways.

Make & Take: Craft with Style Second Wednesday of every month, 5:30–8:00. Drop in and join others in the atrium and participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

Art Garlands November 12

Pom Pom Making December 10

LiterArti: The Summer Prince Tuesday, November 18, 7:00–8:00 at the Underdog (below Happy Dog in Gordon Square) and Saturday, November 22, 11:00–12:00 at the museum. Alaya Dawn Johnson sets her tale in the midst of the vibrant city of Palmares Tres, where June Costa creates art that's sure to make her legendary. But her dreams of fame become something more when she meets Enki, the bold and handsome new Summer King. Go beyond the printed page with LiterArti, our new discussion group for devoted readers and art lovers. Share your thoughts on our selected read (books, short stories, and graphic novels related to art of all styles, types, and periods) at the Happy Dog, then come to the museum and explore real-life art related to the story. No registration required. Drop-ins welcome! Suggested donation \$5.

Art to Inspire Your Writing Saturday, January 10, 10:00–5:00. In this one-day workshop, participants will use the museum's collections for inspiration and reflection. Led by Ginny Taylor, certified journal instructor and creative writing instructor at Hiram College, this unique experience includes visits to the galleries, directed exercises, examples from literature, and plenty of space for individual writing time. Writers share their words at the day's conclusion. Writers of all levels welcome! Registration required. \$95, CMA members \$75.

STROLLER TOURS

Third Wednesdays, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; preregistration encouraged. Meet in the atrium.

What's for Dinner? November 19

Images of the Season December 17

Dreamers January 21

ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime program that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited. Register through the ticket center.

U is for Umbrella November 6

V is for Violin November 13

W is for Water November 20

X Marks the Spot! December 4

Y is for Yellow December 11

Z is for Zoo December 18

Note: No Art Stories on November 27, December 25, or January 1.

Second Sundays

Family get-togethers around art activities



© FRANK LANZA

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities including art-making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

Photo Frenzy November 9. Use found objects to create rubbings inspired by Man Ray and turn the museum's collection into your own Surrealist masterpiece. Enjoy Art Stories, Art Cart, and activities that celebrate Cleveland's Collinwood neighborhood.

Snow Day! December 14. We're taking inspiration from the winter wonderland outside the museum! Create your own magical watercolor-resist winter-scape, help us create a collaborative three-dimensional snowscape, explore the galleries on a scavenger hunt, read and look during Art Stories, and touch real works of art—while wearing gloves—during Art Cart.

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Represent Yourself: Screenprinting Posters and T-Shirts Sunday, November 16, 1:00–3:30. In medieval times families had crests or coats-of-arms to visually represent themselves. In this workshop your family will collaborate on its own “logo” to print on t-shirts and poster cards. Bring your own shirts or purchase one of our blanks. Best for age 7 and up. Adult/child pair \$36, CMA members \$30; each additional person \$10.



Frederic Edwin Church about 1860. Unidentified photographer. Photograph; 9.8 x 6.1 cm. Collection Olana State Historic Site, New York State Office of Parks, Recreation and Historic Preservation OL.1986.62

Wrap It Up Friday, December 12, 4:00–5:30. Create decorative papers, cards, and tags for all occasions using a variety of techniques, from stamping and stenciling to embroidery. We'll take a quick visit to the galleries in search of colorful patterns to inspire us. Best for age 7 and up. Adult/child pair \$24, CMA members \$20; each additional person \$10. Member registration begins November 1, nonmembers November 15.

Painted Landscapes Sunday, January 25, 1:00–3:30. CMA masterpiece *Twilight in the Wilderness* by Frederic Edwin Church is the inspiration for this workshop. We'll learn various watercolor techniques and use them to capture the beauty of the natural world in painted landscapes. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration begins December 1, nonmembers December 15.

MUSEUM ART CLASSES FOR CHILDREN AND TEENS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

6 Saturdays, January 17–February 21, 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week then experiments with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

Art for Parent and Child (age 3)

Mornings only. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5) Children discover geometric and organic shapes in artwork in our galleries. Back in the classroom, they'll make creative shapes from paper, fabric, paint, and who knows what else?

Buzz, Flutter, Slither, and Claw (ages 5–6) Find animals, birds, and bugs in our galleries. Come and explore with us and then create these creatures out of all kinds of art materials.

Experiments with Art (ages 6–8) Artists learn by experimenting with lots of different materials. We'll look at some in our galleries and then practice with metal foil, various kinds of paint, papier-mâché, and others.

Time Travelers (ages 8–10) Travel the world through our galleries, and learn about ancient cultures like Egypt and Greece, the Middle Ages, and the Americas. What was different? What's the same? After our gallery travels we'll make our own art from fabric, paint, clay, and more.

Start with the Basics 2 (ages 10–12)

We'll build upon the basics and learn more about line, shape, color, and pattern by practicing. Practice makes perfect with paint, graphite and colored pencil, charcoal, and printmaking.

Painting Studio for Teens (ages 13–17)

Mornings, or sign up for the all-day workshop! Using works in our collection, students focus on different styles and techniques in watercolor and acrylic. (Lunch on your own in the building.) See pricing.

Claymation: Bring Art to Life! (ages 11 and up) Mornings only. Create characters from armatures and polymer clay to populate and bring CMA images to life. Write your own story with these images as the stage. Then, utilize still cameras with our editing equipment to produce stop-motion animation shorts.

FEES AND REGISTRATION

Most classes \$84, CMA members \$72. Art for Parent and Child \$96/\$84. Claymation \$150/\$125. Teen Painting Studio \$84/\$72 morning or \$150/\$125 all-day. Registration for all studios is on a first-come, first-served basis. Member registration begins December 1, general registration December 16. Register through the ticket center: 216-421-7350. There is a \$10 late fee per order beginning one week before class starts.

SAVE THE DATES!

Spring Session

6 Saturdays, March 14–April 25 (no class April 4), 10:00–11:30 or 1:00–2:30.

Summer Sessions

4 Saturdays, July 11–August 1, 10:00–11:30 or 1:00–2:30; 8 weekdays, Tuesdays and Thursdays, July 7–30, 10:00–11:30.

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. One adult/child pair \$65, CMA family members \$55. Limit 9 pairs. Additional child \$24. Register through the ticket center.

4 Fridays, January 9–30, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Big/Little*, *Winter*, *Animals*, and *Build It*.

4 Fridays, February 6–27, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Cities*, *Hearts*, *Then What Happened*, and *Dance*.



Learn from artists in informal studios with individual attention. All watercolor classes meet at the museum in the winter months. Registration in person or call the ticket center at 216-421-7350. For more information email adultstudios@clevelandart.org. Supply lists available at the ticket center.

Mini-Session: Drawing in the Galleries 4 Wednesdays, November 5–26, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils. All skill levels are welcome. \$100, CMA members \$80. Price includes supplies.

Gesture Drawing in the Atrium and Galleries 3 Sundays, November 9–23, 12:30–3:00. Instructor: Susan Gray Bé. All supplies provided. Experience the brilliant light of the Ames Family Atrium while drawing a live model! Other afternoons will be spent in the galleries. Practice, expression, and technique are equally encouraged. Quick poses in charcoal and conté crayon will be followed by longer drawings in various dry media: charcoal, graphite pencil, and colored conté pencils. \$95, CMA members \$85. Includes model fee for one session.

Painting for Beginners: Oil and Acrylic 8 Tuesdays, January 6–February 24, 10:00–12:30. Instructor: Susan Gray Bé. Balance and contrast color, tonal relationships, pattern, texture, and form while building confidence with brushwork. Warm and cool colors, wet-into-wet blending, glazing, color mixing, and palette organization will be the knowledge base for the beginner. \$195, CMA members \$150. Bring your own supplies or buy them from the instructor for \$80.

Introduction to Drawing 8 Tuesdays, January 6–February 24, 1:00–3:30. Instructor: Darius Steward. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. \$202, CMA members \$155. Bring your own or CMA provides basic supplies.

Drawing in the Galleries 8 Wednesdays, January 7–February 25, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including conté pencil. All skill levels welcome. See light as contrasting shape while adding structure and detail with line, tone, and color. High school students needing observation work for college admission are always welcome. \$202, CMA members \$155. All supplies provided.

Composition in Oil 8 Fridays, January 9–February 27, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-on-wet blending, and glazing. Geared to all levels. High school students are welcome. \$213, CMA members \$165. Price includes model fee. Bring your own supplies or buy for \$80.

Printmaking 3 Sundays, January 18–February 1, 1:00–3:30. Instructor: Cliff Novak. Explore three classic printmaking processes using a beautiful vintage printing press: styrofoam/linoleum prints, monoprints, and embossing. \$80, CMA members \$70. Price includes supply fee.

Watercolor 8 Wednesdays, January 21–March 11, 10:00–12:30. Instructor: Jesse Rhinehart. Learn advanced color mixing and composition in a relaxed atmosphere. All levels welcome. Class held at the museum. \$195, CMA members \$155. Paper provided. Materials discussed at first class.

Watercolor in the Evening 8 Wednesdays, January 21–March 11, 6:00–8:30. Instructor: Jesse Rhinehart. Relax and unwind after work. Learn about color mixing and basic composition. All levels welcome. Class held at the museum. \$195, CMA members \$155. Paper provided. Materials discussed at first class.



Beginning Watercolor 8 Thursdays, January 22–March 12, 10:00–12:30. Instructor: Jesse Rhinehart. Beginners will be given a comprehensive approach to watercolor. All levels welcome. Class held at the museum. \$195, CMA members \$155. Paper provided. Materials discussed at first class.

Gesture Drawing in the Atrium and Galleries 3 Sundays, February 15–March 1, 12:30–3:00. Instructor: Susan Gray Bé. Experience the brilliant light of the Ames Family Atrium while drawing a live model. Other afternoons will be spent in the galleries. \$95, CMA members \$85. Includes model fee for one session. All supplies provided.

COMMUNITY ARTS AROUND TOWN

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org.

SEMINAR

The Ancient World Four Tuesdays, November 11–December 1, 1:00–2:30. Enjoy a deep dive into art with four-week seminars on your favorite periods, artists, and movements. Explore the art and culture of ancient Greece, Rome, and the Middle East. Sessions include a lecture to introduce the time period, culture, and geographic location, followed by visits to the galleries providing opportunity to view works up close. Instructors: Alicia Garr and Lori Wienke. \$95, CMA members \$75.



TEXTILE ART ALLIANCE

Lecture: Growing My Art Wednesday, November 5, 1:30, Recital Hall. Sue Cavanaugh talks about her art. Working mostly with cloth, Cavanaugh has received awards for surface design and shibori, and was granted an artist residency in Dresden, Germany. \$5 at the door, TAA members and full-time students free.

Workshop: Stitch Resist Shibori—with a Twist Thursday & Friday, November 6 & 7, 10:00–4:00, Bratenahl Community Center, 10300 Brighton Road, Bratenahl, OH 44108. Sue Cavanaugh demonstrates basic stitches such as *mokume*, *ori-nui*, and *maki-nui* as well as a variation on immersion dye baths that will allow for individuality. You will go home with many small pieces of your own patterned fabric. All levels of experience welcome. \$200, TAA members \$150. \$10 materials fee. Reservations: Joyce Jentoft, 440-254-3912 or jentoftjoyce@yahoo.com.

LIBRARY PARTNERS

Recently, graduate students from the CWRU department of dance visited the Ingalls Library. Accompanied by dance faculty member Erich Yetter, the students, most of them first-time visitors, were introduced to the library's resources. As a result of the visit, a student who is researching ballet versions of *Alice in Wonderland* will include a discussion of John Tenniel's illustrations in her research paper. Department of dance chair Karen Potter has expressed an interest in having undergraduate students visit the library to become acquainted with published sources on works of art in the museum's collection that might inspire dance performances.

CWRU AUDITS

Museum members may audit CWRU art history classes for \$200. Classes run January 12 to April 27. Call the ticket center to register.

ARTH 226 Greek and Roman Sculpture Tue/Thu 10:00–11:15.
Maggie Popkin

ARTH 203 The Arts of Asia Tue/Thu 2:45–4:00. Noelle Giuffrida

Play Day: Photoshop for Fun Thursday, January 22, 10:00–3:00, CMA Green Room

Come explore Adobe Photoshop or Photoshop Elements. Bring your computer or tablet loaded with software and photographs and discuss how to alter, enhance, and enlarge images. Bring a photo and a memory stick to transfer the photo to your device. Learn about sending photos out to be printed and some alternative printing materials. No fears, just play. \$35, TAA members \$20.

Reservations: Mary Ann Tipple, 440-327-8087, tip060@windstream.net.

FOR TEACHERS

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Full information at clevelandart.org or call 216-707-2467.

Educators' Night Out: Early Childhood Connections Wednesday, December 3, 6:00–7:30. Discover ways to engage early childhood students with hands-on activities and gallery teaching strategies adapted for classroom use. A cash bar is available, and your first drink is on us! \$5, TRC Advantage members free.

TRC to Go Professional development comes to you! The TRC offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings and off-site programs, explore ways that CMA can support curriculum across all subject areas and grade levels.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.

For up-to-date information, visit clevelandart.org/teach.

COLLECTORS CIRCLE



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THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During November and December we proudly acknowledge the annual support of the following donors:

Carl Jagatich
Steven and Denise Kestner
Toby Devan Lewis
Jon and Virginia Lindseth
William P. and Amanda C. Madar
Mr. and Mrs. Milton Maltz
Barbara and Morton Mandel
Ellen and Bruce Mavec
Edith D. Miller

AN EASY WAY TO MAKE A LEGACY GIFT

Many people have made charitable gifts through the IRA rollover legislation that was in effect from 2006 to 2013, but it has yet to be renewed by Congress for this year (though that still could happen). However, there is another, indirect way you can make a charitable gift not only from an IRA but from other retirement plans such as a 401(k) or 403(b). And even if the rollover legislation is renewed, this plan might be a better alternative for some people.

Example: Patrick has to withdraw money from his IRA this year, and he would like to make a \$50,000 gift to our organization. Included in his individual brokerage account is stock worth \$50,000 with a cost basis of only \$10,000. Patrick contributes that stock to us. Then he takes the mandatory cash withdrawal from his IRA and uses \$50,000 of it to repurchase the stock he contributed. Now the basis of that stock is stepped up to \$50,000. If he sells it in the future when it is worth \$70,000, he will be taxed on \$20,000 rather than \$60,000 of gain. Alternatively, he could have purchased other stocks to rebalance his portfolio.

Assuming he can deduct the entire stock contribution, the deduction will offset the tax on the IRA distribution, resulting in no net tax.

For many people the simple, direct charitable transfer from an IRA will be the preferred option if it continues to be available. That law allowed persons aged 70½ and older to authorize their IRA administrator to make a direct transfer from their IRA to one or more charities. The amount transferred (which cannot exceed \$100,000) is not included in taxable income and counts toward the mandatory distribution requirement. The transaction is very simple and appeals to those who do not need all of the income from their IRA and would like to make charitable gifts.

But for others whose retirement funds may be in a plan other than an IRA, who own appreciated securities, and who may not yet be 70½, the alternative that is definitely available for 2014 could be better. For more information contact Diane Strachan at dstrachan@clevelandart.org or 216-707-2585.

BLACK FRIDAY
AND GIVING TUESDAY

Black Friday Sale on CMA Memberships Start the holiday shopping season at the Cleveland Museum of Art! Visit the museum's ticket center on Friday, November 28 to purchase one full-price museum membership and receive a second membership of equal or lesser value for free! This offer is available to current and nonmuseum members on-site only. Not valid with any other discounts. Limited to Friend, Partner, and Ambassador level members.

Giving Tuesday After a day of giving thanks and two days of getting bargains, #GivingTuesday marks a worldwide day of giving back. Celebrate the season's spirit of generosity and consider a gift to the Cleveland Museum of Art's Annual Fund on #GivingTuesday! And don't forget to share your gift on Twitter, Instagram or Facebook using #GivingTuesday. To make your gift visit clevelandart.org/donate.

MEMBERS WEEKEND

December 6 and 7. We're celebrating our CMA members! Join us for a weekend filled with members-only perks.

Relax in a **members-only lounge**, enjoy music from a live jazz trio, and treat yourself to cookies and punch on the house.

Check off your holiday gift list—members will enjoy a total of **25% off** in the museum store all weekend.

Enjoy an exclusive **book signing** with the author and illustrator, Mary Lee Corlett and Sophie Cayless respectively, of the children's book *Belle's Wild Ride* (available in the museum store!)

Purchase a **gift membership** at the exclusive reduced rate of 20% off, for those tricky few on your list.

Plus discover festive installations of light throughout the museum with the **Winter Lights Lantern Festival** on December 7.

NOVEMBER

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5

\$ Admission fee
 R Reservation required
 T Free tour ticket required
 M Members only

2

Guided Tours 1:00, 2:00
Guided Tour 1:00
Forbidden Games T
Film 1:30, 3:15 *Le Chef* \$
Lecture 2:00 Francine Prose R

3

Museum closed

4

Guided Tours 11:00, 1:00
Guided Tours 11:00, 2:00 *Forbidden Games* T

5

Adult Studio begins 10:00 or 6:00 *Drawing in the Galleries* RS
Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T
Gallery Concert 6:00 *CIM/CWRU Music*
Film 7:00 *Restless City* \$
Performance 7:30 *Royal Ballet of Cambodia* \$

6

Art Stories 10:30-11:00 *U is for Umbrella* R
Guided Tours 11:00, 2:00 *Forbidden Games* T
Guided Tour 1:00

7

Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T
MIX 5:00-9:00 *Couture* \$
Lantern Workshop 6:00-8:30 RS
Film 7:00 *Advanced Style* \$

8

Lecture 11:00 *From Cleveland to Cleveland via Paris*
Guided Tours 1:00, 2:00
Guided Tour 2:00 *Forbidden Games* T

9

Second Sundays 11:00-4:00 *Photo Frenzy*
Adult Studio begins 12:30 *Gesture Drawing* RS
Art Cart 1:00-3:00 *Lines and Shapes*
Guided Tours 1:00, 2:00
Film 1:30 *Advanced Style* \$
Guided Tour 2:00 *Forbidden Games* T
Lantern Workshop 2:00-4:30 RS

10

Museum closed

11

Guided Tours 11:00, 1:00
Guided Tours 11:00, 2:00 *Forbidden Games* T
Seminar begins 1:00 *The Ancient World* RS

12

Art in the Afternoon 1:15 R
Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T
Make & Take: Craft with Style 5:30-8:00 *Art Garlands* \$
Film 7:00 *Graceland* \$

13

Art Stories 10:30-11:00 *V is for Violin* R
Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T

14

Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T
Lantern Workshop 6:00-8:30 RS
Film 7:00 *Expedition to the End of the World* \$

15

Guided Tours 1:00, 2:00
Guided Tour 2:00 *Forbidden Games* T

16

Art Together 1:00-3:30 *Represent Yourself* RS
Guided Tours 1:00, 2:00
Film 1:30 *Expedition to the End of the World* \$
Guided Tour 2:00 *Forbidden Games* T
Lantern Workshop 2:00-4:30 RS

17

Museum closed

18

Guided Tours 11:00, 1:00
Guided Tours 11:00, 2:00 *Forbidden Games* T
LiterArti 7:00-8:00 *The Summer Prince* at Happy Dog \$

19

Stroller Tour 10:30 *What's for Dinner?* R
Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T
Gallery Talk 6:00 *The Believable Lie*
Film 7:00 *Through a Lens Darkly* \$
Performance 7:30 *Calder Quartet* at Transformer Station \$

20

Art Stories 10:30-11:00 *W is for Water* R
Art Bites 12:30 *There and Back Again*
Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T

21

Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T
Art Bites 6:00 *There and Back Again*
Lantern Workshop 6:00-8:30 RS
Film 6:30 *A Master Builder* \$

22

LiterArti 11:00-12:00 *The Summer Prince* \$
Guided Tours 1:00, 2:00
Guided Tour 2:00 *Forbidden Games* T
Lecture 2:00 *Frederic Church's Paintings of Maine* R

23

Guided Tours 1:00, 2:00
Film 1:30 *A Master Builder* \$
Guided Tour 2:00 *Forbidden Games* T
Lantern Workshop 2:00-4:30 RS

24

Museum closed

25

Guided Tours 11:00, 1:00
Guided Tours 11:00, 2:00 *Forbidden Games* T

26

Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T

27

Museum closed for Thanksgiving

28

Guided Tour 1:00
Guided Tour 2:00 *Forbidden Games* T
Film 7:00 *Fifi Howls from Happiness* \$

29

Guided Tours 1:00, 2:00
Guided Tour 2:00 *Forbidden Games* T


30

Guided Tour 2:00 *Forbidden Games* T
Guided Tours 1:00, 2:00
Film 1:30 *Fifi Howls from Happiness* \$



Through a Lens Darkly African American photography

DECEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
	1 Museum closed	2 Guided Tours 11:00, 1:00 Guided Tours 11:00, 2:00 <i>Forbidden Games</i> T	3 Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T Educators' Night Out 6:00-7:30 <i>Early Childhood Connections</i> \$ Gallery Concert 6:00 <i>CIM/CWRU Joint Music Program</i> Film 7:00 <i>A Room in Town</i> \$	4 Art Stories 10:30-11:00 <i>X Marks the Spot!</i> R Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T	5 Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T MIX 5:00-9:00 <i>Swing</i> \$ Film 6:30 <i>National Gallery</i> \$	6 Guided Tours 11:00, 2:00 <i>Forbidden Games</i> T Guided Tours 1:00, 2:00
7 Winter Lights Lantern Festival begins Wade Oval Holiday CircleFest 1:00-5:30 Art Cart 1:00-3:00 <i>Sources of Light</i> Guided Tours 1:00, 2:00, 3:00 Film 1:30 <i>National Gallery</i> \$ Guided Tour 2:00 <i>Forbidden Games</i> T Lantern Workshop 2:00-4:30 Lantern Procession 5:30	8 Museum closed	9 Guided Tours 11:00, 1:00 Guided Tours 11:00, 2:00 <i>Forbidden Games</i> T	10 Art in the Afternoon 1:15 R Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T Make & Take: Craft with Style 5:30-8:00 <i>Pom Pom Making</i> \$ Gallery Talk 6:00 <i>Maine Sublime</i> Film 7:00 <i>Level Five</i> \$	11 Art Stories 10:30-11:00 <i>Y is for Yellow</i> R Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T Performance 7:30 <i>Tallis Scholars</i> \$	12 Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T Art Together 4:00-5:30 <i>Wrap It Up</i> RS Film 7:00 <i>Level Five</i> \$ Lecture 7:00 <i>Patricia Hills</i>	13 Guided Tours 1:00, 2:00 Guided Tour 2:00 <i>Forbidden Games</i> T Performance 2:00 <i>Oberlin Contemporary Music Ensemble w/ J. Koh & D. Adkins</i> \$
14 Second Sundays 11:00-4:00 <i>Snow Day!</i> Art Cart 1:00-3:00 <i>Repeat, Repeat, Pattern, Pattern</i> Guided Tours 1:00, 2:00 Film with Live Music 1:30 <i>Marc Ribot</i> accompanies <i>The Kid</i> \$ Guided Tour 2:00 <i>Forbidden Games</i> T	15 Museum closed	16 Guided Tours 11:00, 1:00 Guided Tours 11:00, 2:00 <i>Forbidden Games</i> T	17 Stroller Tour 10:30-11:30 <i>Images of the Season</i> R Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T Film 7:00 <i>Judex</i> \$	18 Art Stories 10:30-11:00 <i>Z is for Zoo</i> R Art Bites 12:30 <i>Earth Kings and Fire Lords</i> Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T	19 Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T Art Bites 6:00 <i>Earth Kings and Fire Lord</i> Film 7:00 <i>A Five Star Life</i> \$	20 Guided Tours 1:00, 2:00 Guided Tour 2:00 <i>Forbidden Games</i> T
21 Guided Tours 1:00, 2:00 Film 1:30 <i>A Five Star Life</i> \$ Guided Tour 2:00 <i>Forbidden Games</i> T	22 Museum closed	23 Guided Tours 11:00, 1:00 Guided Tours 11:00, 2:00 <i>Forbidden Games</i> T	24 Guided Tour 1:00 Guided Tour 2:00 <i>Forbidden Games</i> T Museum closes at 4:00	25 Museum closed	26 Guided Tour 1:00 Film 1:30 <i>The Blood of a Poet</i> \$ Guided Tour 2:00 <i>Forbidden Games</i> T	27 Guided Tours 1:00, 2:00 Film 1:30 <i>Dreams That Money Can Buy</i> \$ Guided Tour 2:00 <i>Forbidden Games</i> T
28 Guided Tours 1:00, 2:00 Film 1:30 <i>Daisies</i> \$ Guided Tour 2:00 <i>Forbidden Games</i> T	29 Museum closed	30 Guided Tours 11:00, 1:00 Guided Tours 11:00, 2:00 <i>Forbidden Games</i> T Film 1:30 <i>Mulholland Dr.</i> \$	31 Guided Tour 1:00 Film 1:30 <i>Holy Motors</i> \$ Guided Tour 2:00 <i>Forbidden Games</i> T Winter Lights Lantern Festival ends Museum closes at 4:00			

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

Holy Motors Stretch limo in Paris

www.clevelandart.org/connect

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Closes at 4:00
December 24 and 31

**Administrative
Telephones**

216-421-7340
1-877-262-4748

Membership

216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
service fees apply for
phone and internet
orders.

CMA Online

[www.clevelandart.
org/connect](http://www.clevelandart.org/connect)



Blog

[blog.clevelandart.
org](http://blog.clevelandart.org)

**Provenance
Restaurant
and Café**

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$14
max. \$8 after 5:00.
Members and
guests \$6 all day.



FORBIDDEN GAMES
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LAWRENCE**
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